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**PRICE 15 CENTS.**

**DE WITT'S ACTING PLAYS.**

(Number 211.)

**HONESTY IS  
THE BEST POLICY;**

**OR,**

**TRUE TO THE CORE.**

**A PLAY.**

**IN ONE ACT AND ONE SCENE.**

**By JOHN MAGUIRE.**

**As first performed by the Amateur Dramatic Association,  
at Johnstown, Pa., March 17, 1877.**

TO WHICH ARE ADDED,

A description of the Costumes—Synopsis of the Piece—Cast of the Characters  
—Entrances and Exits—Relative Positions of the Performers on  
the Stage, and the whole of the Stage Business.

*New-York:*

**CLINTON T. DE WITT, PUBLISHER,**


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
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
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No.		M.	F.	No.		M.	F.
75.	Adrienne, drama, 3 acts.....	7	3	21.	Dreams, drama, 5 acts.....	6	3
114.	Anything for a Change, comedy, 1	3	3	186.	Duchess de la Valliere, play, 5 acts..	6	4
167.	Apple Blossoms, comedy, 3 acts... 7	3		47.	Easy Shaving, farce, 1 act.....	5	2
93.	Area Belle (The), farce, 1 act.....	3	2	130.	Everybody's Friend, comedy, 3 acts.	6	5
40.	Atchi, comedietta, 1 act.....	3	2	200.	Estranged, an operetta, 1 act.....	2	1
89.	Aunt Charlotte's Maid, farce, 1 act..	3	3	103.	Faust and Marguerite, drama, 3 acts,	9	7
192.	Game of Cards (A), comedietta, 1	3	1	9.	Fearful Tragedy in the Seven Dials,		
166.	Barde <del>n</del> vs. Pickwick, sketch, 1 act.	6	2		interlude, 1 act.....	4	1
41.	Beautiful Forever, farce, 1 act.....	2	3	128.	Female Detective, drama, 3 acts....	11	4
141.	Bells (The), drama, 3 acts.....	9	3	101.	Fernande, drama, 3 acts.....	11	10
67.	Birthplace of Podgers, farce, 1 act..	7	3	99.	Fifth Wheel, comedy, 3 acts.....	10	2
36.	Black Sheep, drama, 3 acts.....	7	5	145.	First Love, comedy, 1 act.....	4	1
160.	Blow for Blow, drama, 4 acts.....	11	6	102.	Foiled, drama, 4 acts.....	9	3
70.	Bonnie Fish Wife, farce, 1 act.....	3	1	88.	Founded on Facts, farce, 1 act..	4	2
179.	Breach of Promise,, drama, 2 acts..	5	2	74.	Garrick Fever, farce, 1 act.....	7	4
25.	Broken-Hearted Club, comedietta, 1	4	8	53.	Gertrude's Money Box, farce, 1 act.	4	2
24.	Cabman, No. 93, farce, 1 act.....	2	2	73.	Golden Fetter (Fettered), drama, 3	11	4
1.	Caste, comedy, 3 acts.....	5	3	30.	Goose with the Golden Eggs, farce,		
69.	Caught by the Cuff, farce, 1 act....	4	1		1 act.....	5	3
175.	Cast upon the World, drama, 5 acts.	10	5	131.	Go to Putney, farce, 1 act.....	4	3
55.	Catharine Howard, historical play,			28.	Happy Pair, comedietta, 1 act.....	1	1
	3 acts.....	12	5	151.	Hard Case (A), farce, 1 act.....	2	
80.	Charming pair, farce, 1 act.....	4	3	8.	Henry Dunbar, drama, 4 acts.....	10	3
65.	Checkmate, comedy, 2 acts.....	6	5	180.	Henry the Fifth, historical play, 5	38	5
68.	Chevalier de St. George, drama, 3	9	3	19.	He's a Lunatic, farce, 1 act.....	3	2
76.	Chops of the Channel, farce, 1 act.	3	2	60.	Hidden Hand, drama, 4 acts.....	5	5
149.	Clouds, comedy, 4 acts.....	8	7	187.	His Own Enemy, farce, 1 act.....	4	1
121.	Comical Countess, farce, 1 act.....	3	1	174.	Home, comedy, 3 acts.....	4	3
107.	Cupboard Love, farce, 1 act.....	2	1	64.	Household Fairy, sketch, 1 act....	1	1
152.	Cupid's Eye-Glass, comedy, 1 act... 1	1	1	190.	Hunting the Slipper, farce, 1 act....	4	1
52.	Cup of Tea, comedietta, 1 act.....	3	1	191.	High C, comedietta, 1 act.....	4	2
148.	Cut off with a Shilling, comedietta,			197.	Hunchback (The), play, 5 acts.....	14	2
	1 act.....	2	1	18.	If I Had a Thousand a Year, farce,		
113.	Cyrill's Success, comedy, 5 acts....	10	4		1 act.....	4	3
199.	Captain of the Watch (The), come-			116.	I'm Not Meself at All, original Irish		
	dietta, 1 act.....	4	2		stew, 1 act.....	3	2
20.	Daddy Gray, drama, 3 acts.....	8	4	129.	In for a Holiday, farce, 1 act.....	2	3
4.	Dandelion's Dodges, farce, 1 act....	4	2	159.	In the Wrong House, farce, 1 act... 4		2
22.	David Garrick, comedy, 3 acts.....	8	3	122.	Isabella Orsini, drama, 4 acts.....	11	4
96.	Dearest Mamma, comedietta, 1 act,	4	3	177.	I Sha'll Invite the Major, comedy, 1	4	1
16.	Dearer than Life, drama, 3 acts....	6	5	100.	Jack Long, drama, 2 acts.....	9	2
53.	Deborah (Leah) drama, 3 acts.....	7	6	139.	Joy is Dangerous, comedy, 2 acts... 3		3
125.	Deerfoot, farce, 1 act.....	5	1	17.	Kind to a Fault, comedy, 2 acts....	6	4
71.	Doing for the Best, drama, 2 acts..	5	3	86.	Lady of Lyons, play, 5 acts.....	12	5
142.	Dollars and Cents, comedy, 3 acts..	9	4	72.	Lame Excuse, farce, 1 act.....	4	2



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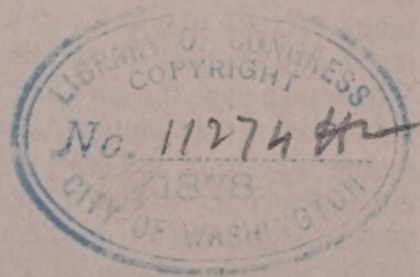
#### IN ONE ACT AND ONE SCENE.

By JOHN MAGUIRE.

AS FIRST PERFORMED BY THE AMATEUR DRAMATIC ASSOCIATION,  
JOHNSTOWN, PA., MARCH 17, 1877.

TO WHICH ARE ADDED

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE—SYNOPSIS OF THE PIECE, AND THE WHOLE OF THE STAGE BUSINESS.



NEW YORK:  
CLINTON T. DE WITT, PUBLISHER,  
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### CAST OF CHARACTERS.

*Amateur Dramatic Association,  
Johnstown, Pa., March 17, 1877.*

Mr. George F. Brown (a Commission Merchant, in which he impersonates the characters of a Jew peddler, an old fortune-teller, and a confidence man).....ROBERT H. BRIDGES.  
Phelim O'Flynn (a young Irish boy, just landed).....JOHN MAGUIRE.

SCENE.—Interior of an office in New York City.

TIME IN PLAYING—THIRTY MINUTES.

### COSTUMES.

MR. BROWN.—*First dress*: A genteel citizen's suit. *Second dress*: A seedy looking old man's suit, with old overcoat and old high-top hat and false nose and spectacles. *Third dress*: An old woman's dress, with long red cloak with blue kerchief tied on head. *Fourth dress*: Same as first, with high white hat and false mustache to pull off.

PHELIM.—Frieze coat and mole-skin pants and vest, with narrow-brim soft gray hat.

### PROPERTIES.

A desk, papers, pen, ink, two chairs, small box with old brass watch and something to imitate jewelry, false ten dollar note, lottery tickets, newspaper, revolver.

### SYNOPSIS.

AN Irish boy, PHELIM, applies for a situation in the office of a commission merchant, Mr. BROWN. The lad is a stranger to the city, but there is something in his looks that pleases the merchant, particularly as the youth speaks affectionately of his mother in ould Ireland, and says that her last words to him were for him always to remember that "Honesty is the Best Policy," and although the lad has no credentials, he determines to employ him. He engages him at the salary of six dollars per week. Before leaving, however, the idea strikes him to try the boy's honesty. Accordingly he contrives to drop a ten dollar bill. Then ordering the boy to sweep the office, he goes out, remarking as he leaves, that he will be absent a couple of hours. Scarcely has BROWN left before PHELIM, in the course of his sweeping, finds the ten dollar bill. He puts it snugly in his pocket. Then the master returns, disguised as a Jew peddler, and tries every art he can think of to tempt PHELIM to buy a watch or some flashy jewelry; but the boy nobly withstands the temptation, and the peddler retires. In a short time BROWN re-appears. This time he has the garb and the talk of a fortune-teller, and among other things, tells PHELIM that money that is found is doubly fortunate. But the boy recalls his mother's precept, and scorns the tempter and the temptation. The baffled BROWN determines not "to give it up so." Retiring, he soon again makes his appearance. This time he tries the role of a lottery ticket vender. But in vain does BROWN use all his eloquence to tempt PHELIM. The latter sticks to his mother's maxim, "Honesty is the Best Policy," and grows indignant with the supposed ticket vender for his pertinacious attempts to win him into dishonesty. BROWN once more retires, and soon appears as his proper self. An explanation follows, and the merchant tells the honest boy that he will give him a permanent situation, at double the first agreed upon salary. PHELIM is an excellent Irish part, and BROWN gives an admirable chance to a versatile, eccentric comedian.



## HONESTY IS THE BEST POLICY.

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SCENE.—*Interior of an office. BROWN discovered reading a newspaper. Door in left flat is open.*

BROWN (*reads*). "Wanted, an honest, respectable boy to keep an office clean and make himself generally useful; must be able to read and write well. Apply personally to Mr. George F. Brown, No. 9090 Broadway." That's my advertisement. Now I wonder will I ever get a good boy? I have had—but, let me see, at least six boys within the last ten months, and not one of them the least possible use to me. Some were good enough at first, but after a week or so they got so impudent they would only do what they liked. I don't think there is too much for any boy to do here. Keep the place clean and occasionally do a little writing. My business won't afford a regular clerk, so I have made up my mind this time I will have a boy to suit me, if I have to wait a month to find one.

*During the above, PHELM enters without knocking, the door being open, and not noticing BROWN, surveys the place admiringly. When BROWN is done speaking, he speaks.*

PHELM. Well, this is a mighty purty place, anyhow.

BROWN (*turns quickly and discovers PHELM*). Halloa, who the devil are you? Where did you come from, and how did you get in?

PHELM. Me, sir? I am Phelim O'Flynn, sir; I came from Tanderagee, in the north of Ireland, sir, and I came in through the door there, sir.

BROWN. Well, Mr. Felix McGlynn, from Gandermagee, why didn't you knock, sir?

PHELM. Well, sir; you see the door was standing wide open, so I just walked in, sir. Phelim O'Flynn, of Tanderagee, is my name, sir.

BROWN. Just like my forgetfulness to leave the door open. Well, Mr.—Oh bother the name, since you are here, what may be your business?

PHELM. Well, sir; I saw an advertisement in this morning's paper, saying you wanted an honest, dacent boy that could read and write well, and make himself useful; and thinking I might suit you, I just dropped in to tell you so.

BROWN. Very good of you, indeed, Mr. Phelim; but where have you been employed last?

PHELM. Oh, sir; sure I've only been two weeks in this country altogether, and in that time I've walked as much looking for work, if it was put together 'twould go round the whole of Ireland. Some places I'd go in they'd say why, you're green, we can see your horns; though by faith I could never get a glimpse at them. Others would say, young fellow you're too fresh, and sure that was a lie; for how could one



be fresh after being six weeks on salt water and living on stale bread most of the time. Well, sir; to make a long story short, I'm nearly tired of it, and if you don't give me a trial I don't know what I'll do.

BROWN (*aside*). I like the young fellow's looks; he has a good open manly countenance. (*aloud*) Well, sir; suppose I should give you a trial. Can you read and write well? And how am I to know that you are honest, for I sometimes will have to trust you with the handling of money?

PHEL. As for the reading and writing, give me a pen and ink and I'll show you that. (*goes to desk and writes*) There is my name and birth-place in full, so as you'll not forget it, and as for my honesty, well, sir; I hope I am honest, for I can't but remember the last words my poor ould mother said to me as I left ould Ireland: "Remember, Phelim," says she, "wherever you go, that 'Honesty is the Best Policy.'"

BROWN. A very good advice, truly. See that you act upon it, Phelim. Mind your duties, and I will make a man of you. You know what you have to do. To-day I have no writing for you. I have to go out for awhile; see that you have everything put to rights when I come back. Your wages for the present shall be six dollars per week, but if I find you a good boy you shall not be long at that.

PHEL. Thank you, sir; and you may be sure I will always do my best to do what is right.

BROWN (*aside*). He speaks very fair. Still, I am resolved to test his honesty. Let me see what plan I will take. Ah, I have it. I will drop a ten dollar bill on the floor, then go out, come back and subject him to such temptation that if he resist I can confidently say I can trust him. (*goes up and drops a ten dollar bill under the desk*) Now, Phelim, I'm going out. If any one calls, tell them I'll not be back for two hours. Remember all I have told you. (*aside*) Now for the test. [*Exit.*]

PHEL. Good-day, sir, and God bless you. Well, Phelim, you're all right at last, my boy. Last night when I crawled to my bed, tired and heartsore, after travelling all over the great city for work and not getting any, I felt so bad and lonesome that I cried myself to sleep; thinking of the ould mother and the brother and sister at home, and little Nelly O'Shea on the hill beyont, and them poor souls thinking I had my fortune made by this time. But this morning everything is different. I feel as merry and light as an Irish ragman. I think if I'd wings I'd fly. Six dollars a week! why, that's nearly twenty-five shillings. Hur-roo! my fortune's made! I'll have the ould mother and all of them, and little Nelly too, here in six months' time. Then won't we be jolly. Bad luck to me, I'm forgetting what the master tould me to do. (*gets broom, begins to sweep and discovers ten dollar bill*) Halloa! what's this? money I believe. Ten dollars, as I'm a sinner. I wonder how it got there. Oh, I suppose the master dropped it; I'll just keep it safe and return it to him when he gets back. (*puts the money in his pocket and goes on with work, when a knock is heard. Goes to door and says, walk in, sir.*)

BROWN enters as Jew peddler.

PHEL. Good-morning, sir. (*aside*) What an ugly looking ould baboon.

BROWN. Good-morning, my poy; ish ter no vun apout put you?

PHEL. No, sir; there's no one about me. (*aside*) By my song I think if you were well looked after there's company about you.

BROWN. Tat ish goot, my poy. I have some of der brettiest shewelry for zale tat never vas.



PHIL. (*aside*). Jewelry; bedad he must be a Jew. I have often heard tell of them, but this is the first one I ever saw. I must have some fun with the ould lad. (*aloud*) Jewelry have you? Oh, I'm very fond of jewelry. Let's look at it.

BROWN (*opening his box*). Tere, my poy; tere is some of ter nicest shewelry tat never vas, und so sheap; tere is zome finger rings und zome putiful freast pins, und zome sthuds, all bure cold, shelp my Jiminy. Und here (*showing watch*) tere is vun splenit cold vatch, vich I vill zell you dirt sheap, as you vas a goot lookin' young poy.

PHIL. (*aside*). Listen how the ould rogue puts on the blarney, and every article of them as good brass as my old mother's candle-sticks at home. (*to BROWN*) Look you here, ould fellow; how much would you be afther axin for this illigant gowld watch.

BROWN (*looking around suspiciously*). You is zure tere is no vun around? Vell, I'm ashamed to dell you, it is so sheap; only dwenty-five tollars, und, s'help my Jiminy, it is vort fifty.

PHIL. (*aside*). Phew! did ever any one hear the like of that? Twenty-five dollars for a brass watch. Oh, the cheek of him. (*aloud*) See here now, ould Nebuchadnezzar, would you take half a crown for it?

BROWN. Half a grown; I know no vat you mean; but s'help my Jiminy, ter vorks of tat vatch cost me more as tirty dollars.

PHIL. Oh, get out! Why, I could buy them in the ould dart by the creel full as chape as turf.

BROWN (*aside*). I believe the young rascal is making game of me. (*aloud*) Vell, if you no give me dwenty-five tollars, I vill give it to you for twenty. (PHILIM *shakes his head*. BROWN *offers watch down to two and a half*. PHILIM *refusing him*. *Business ad lib.*)

PHIL. Look here, ould skin-flint, yer only wasting your wind for nothing. I wouldn't have the like of it if you'd give me five dollars in the bargain.

BROWN. You no take tot putiful vatch for two tollars und fifty. Vell, I tell you vat I do. I give it to you for two tollars. (JEW *offers down to one dollar*. *Business.*)

PHIL. (*aside*). This ould fellow will make me mad yet, and if he does, look out for a row. (*aloud*) Now then, Isaac, my master will be coming in soon, and I don't want him to see me talking to the likes of you; so get out.

BROWN. Vot, you no take dot putiful vatch for one tollar?

PHIL. (*aside*). Oh, Moses! I'll burst. (*aloud*) See here, Balthasar; did any one see you coming in here? for if they didn't, divil the one will see you going out if you don't go in a hurry. So now dust.

BROWN (*aside*). I believe I had better go. That game didn't work well, I must try something stronger. [Exit.]

PHIL. Bedad, I'm glad that ould fellow is gone. If he'd stopt much longer I'm afraid I might have hurted him, and then I wouldn't for the world the master would have come in and found him here. Did any one ever hear the like of him axin twenty-five dollars for a brass watch, and then coming down to a dollar, and it was so sheap. Ha, ha, ha! I'd give a month's wages if my ould mother could hear him talk. She'd think it was mutton he was talking about. Let me see if I have the masther's money all right. (*feels his pocket*) Yes, there it is safe. I must take care and not lose it till he comes back. (*goes to door*) I'll just lock the door so as no more old scalawags can come in. Now I'll amuse myself with a bit of a song. (*introduces song*, "True to the Core.")



*While he is singing BROWN enters as fortune-teller. At end of song speaks.*

BROWN. You are merry, my boy ?

PHEL. Why, how in the blazes did you get in ? I thought I locked the door.

BROWN. Perhaps you did ; but all doors fly open at my command.

PHEL. Why then, from that account you must be a witch.

BROWN. He, he, he ! That's what some people call me, but they don't know any better ; but whether I am a witch or not, I can see into the future.

PHEL. Can you now ? I suppose you mean you can tell fortunes. Well, now, I am sorry I have no money, or I would get you to tell mine.

BROWN. Pshaw ; what do I care for money. Let me look at your hand, I will tell it to you and charge you nothing.

PHEL. Bedad, that is chape enough anyway ; so here goes for the fun of the thing.

BROWN (*looking at PHELM's hand*). What do I see ?

PHEL. (*pulling away his hand*). Faith, I dunno. Divil the thing I see but our two selves.

BROWN. Young man, do not be a fool. Let me see your hand again. Ha ! you told me a lie. You said you had no money, but you have, although it is not your own, but the owner does not know where he lost it, nor who has it. (*looking again at PHELM's hand*) What is this ? Wealth and greatness gained in one day. Let me see what day it is—this very day. Young man you are lucky. By the money you have in your possession, you will this day gain wealth and power. (*going off*) Remember, this very day. Adieu. (*aside at door*) Now the snare is laid, we will see if the bird will flutter into it. [*Exit.*]

PHEL. By the powers I am glad that old she-divil is gone. I think I smell brimstone. She must be some friend of the old boy's, sure enough ; or how could she know that I had the money in my pocket, and that it didn't belong to me ; and to say by that money I should gain wealth and power. I wonder what she meant by that. By my song, I am bothered entirely, and to think of her getting in and the door locked. Bedad, that is the most curious thing of all. I only wish her words may come true about getting rich ; but how it's all to happen, the divil the one of me knows or can think. There is one thing sure enough ; there is no danger of me getting any poorer ; that's a consolation, anyhow. When I saw her first I thought it was ould Nancy Marks, an ould woman that used to live in our parts in the ould dart, and the people used to say she put pisthroques on the cows and stopt them from giving milk. Some people used to say she could turn herself into a hare. Whether she could or not, I don't know ; but many a hare was shot on her account. I mustn't forget to put about her in my letter when I write home. Bedad, there is another rap at the door. It must be the masther. I'll go and let him in.

*Enter BROWN, as a swindler.*

BROWN. Good-morning, young fellow. Is Mr. Brown in the house ?

PHEL. No, sir ; he went out some time ago, and said he would be gone about two hours. But I expect him in soon. Will you sit down till he comes in ?

BROWN. No, thank you ; upon the whole I am glad he is not in, as my business don't concern him much, for I know he is rich ; at least



has enough to do him while he lives. It is with some one that is not rich, but would like to be, that my business lies.

PHEL. (*aside*). I wonder what in the thunder this fellow is after ? (*aloud*) Well, sir ; if you are looking for some one that is not rich, I don't think you will have far to go, for any one that is poorer than me, I pity them. Although as long as I am happy, I don't care a fig for money ; but it's mighty handy to have a little of it sometimes.

BROWN. You are right, my boy ; money makes the mare go, and my business is to put you or any one like you on the right way of making it without any trouble.

PHEL. Faith, and it's a mighty fine thing to be able to do that ; and it's myself that would like to know how it is done. Not so much for my own sake, but there are others depending on me that I would like to see well and happy.

BROWN. Exactly ; I understand—friends in the old country, perhaps ? Well, then, to come to business. I am an agent for the great Bermuda Lottery Company, a company long favorably known for its fair dealings, and by which hundreds of hard working men have been suddenly raised to affluence and wealth.

PHEL. But, sir, I don't see what all that has to do with me.

BROWN. Be quiet, and I will show you. By investing ten dollars in this concern, you stand the chance of winning ten thousand. There are five thousand prizes, ranging from five hundred up to ten thousand dollars, and you can hardly help but win some of them.

PHEL. Indeed, sir, that may be true ; but I have no money except—

BROWN (*checking* PHELM). Except what ?

PHEL. Well, sir, I might as well tell you. I found ten dollars belonging to my master on the floor this morning, and that, sir, I could not touch ; but for myself I haven't got a copper.

BROWN. Ten dollars ; the exact amount required to purchase a ticket. Come, my boy, don't be a fool. Your master is rich. What's ten dollars to him ? and a thousand chances to one he don't know where he lost it. You had better buy a ticket. There is no money so lucky as that you find.

PHEL. (*aside*). Oh, my God, what a temptation ! What did the old fortune-teller tell me—that if I invested that ten dollars this day, I would make my fortune.

BROWN (*aside*). I think I have him now. (*aloud*) Well, sir, will I tear you off a ticket ? The number is 9,999. I have a presentiment it is a lucky one.

PHEL. (*aside*). Oh, heavens ! I know not what to do or say. Oh, mother astore, look down upon your sorely tempted boy. If she was only here to advise me. That word, "mother," calls to my recollection her last parting words. "Remember, Phelim, wherever you go, that 'Honesty is the Best Policy.' " Yes, mother darling, I will remember it. Thank God the temptation is over. (*to* BROWN) No, sir ; I will have nothing to do with you or your lottery. If by laying out that ten dollars I were to gain a million instead of ten thousand, I would not do it !

BROWN (*aside*). Foiled, and at the very moment I thought he was in my grasp. I must see if his courage is equal to his honesty. (*draws revolver and advances to* PHELM) Come, sir ; I might as well be plain with you. That ten dollars I must have before I quit this place.

PHEL. Ha, villain ; is that your game ? this your pretended friendship ? Know then that money you cannot have unless you take it from my dead body, for I will defend it with my life.

BROWN. Come, boy, no fooling ; that money I must have !



PHIL. Never, you infernal scoundrel! (*knocks pistol from BROWN's hand, they struggle, ad lib.* PHELM overpowers BROWN, and is about to strike him with a chair.)

BROWN (*pulling off mustache*). Hold, you young rascal, would you murder me? (*gets up*.)

PHEL. Holy murther, it's the masther. (*drops chair*) Oh, I see it all now. (*kneeling to R.*) My God, I thank you for having delivered me from the temptation of this day.

BROWN (*taps PHELM on shoulder*). Give me your hand, boy. (PHELM rises) You have indeed proved yourself an honest, manly boy, and worthy of all trust. Henceforth consider this your home, and your wages from this time are doubled.

PHEL. Oh, sir, how can I thank you; sure I only done what was my duty. But, sir, this has been a busy day for me; there has been the funniest people here—

BROWN. (*interrupting PHELM*). Yes; there was an old peddler who had a splenit cold vatch to zell, und so sheap, and an old woman with a He, he, he! that's what some people call me, but they don't know any better.

PHEL. (*surprised*). Oh murther, and were you the ould Jew and the ould witch? Well, that bangs banacher. Well, upon my soul I can't say you'd make a purty ould woman.

BROWN. Yes, Phelim; I impersonated these characters to try you, and I am proud to say you have stood the test nobly, and while you live never forget your mother's maxim, that "Honesty is the Best Policy."

BROWN and PHELM to audience, with chorus of song.

Let this be your motto  
Wherever you may be,  
Bear in mind that  
Honesty is the best Policy.  
Envy not the rich,  
And ne'er despise the poor,  
Be upright and honest, boys,  
And true to the core,

CURTAIN.

### STAGE DIRECTIONS.

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat; R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Grooves.


R.

R. C.

C.

L. C.

L.

 The reader is supposed to be upon the stage facing the audience.



# DE WITT'S ACTING PLAYS (Continued).

No.	M. F.	No.	M. F.
144. Lancashire Lass, melodrama, 5 acts.12	3	61. Plot and Passion, drama, 3 acts....	7 2
34. Larkins' Love Letters, farce, 1 act..	3 2	138. Poll and Partner Joe, burlesque, 1	
137. L'Article 47, drama, 3 acts.....	11 5	act .....	10 3
111. Liar (The), comedy, 2 acts.....	7 2	110. Poppleton's Predicaments, farce, 1	3 6
119. Life Chase, drama, 5 acts.....	14 5	50. Porter's Knot, drama, 2 acts.....	8 2
165. Living Statue (The), farce, 1 act....	3 2	59. Post Boy, drama, 2 acts.....	5 3
48. Little Annie's Birthday, farce, 1 act.	2 4	95. Pretty Horse-Breaker, farce, 1 act..	3 10
32. Little Rebel, farce, 1 act.....	4 3	181 and 182. Queen Mary, drama, 4 acts.38	8
164. Little Ruby, drama, 3 acts.....	6 6	157. Quite at Home, comedietta, 1 act... 5	2
109. Locked In, comedietta, 1 act.....	2 2	196. Queerest Courtship (The), comic op	
35. Locked In with a Lady, sketch, 1 act.	1 1	eretta, 1 act.....	1 1
87. Locked Out, comic scene.....	1 2	132. Race for a Dinner, farce, 1 act....	10
143. Lodgers and Dodgers, farce, 1 act..	4 2	183. Richelieu, play, 5 acts.....	16 2
189. Leap Year, musical duality, 1 act... 1	1	38. Rightful Heir, drama, 5 acts.....	10 2
163. Marcorette, drama, 3 acts.....	10 3	77. Roll of the Drum, drama, 3 acts... 8	4
154. Maria and Magdalena, play, 4 acts .	8 6	13. Ruy Blas, drama, 4 acts.....	12 4
63. Marriage at Any Price, farce, 1 act.	5 3	194. Rum, drama, 3 acts.....	7 4
39. Master Jones' Birthday, farce, 1 act.	4 2	195. Rosemi Shell, travesty, 1 act, 4	
7. Maud's Peril, drama, 4 acts.....	5 3	scenes .....	6 3
49. Midnight Watch, drama, 1 act.....	8 2	158. School, comedy, 4 acts.....	6 6
15. Milky White, drama, 2 acts .....	4 2	79. Sheep in Wolf's Clothing, drama, 1	7 5
46. Miriam's Crime, drama, 3 acts.....	5 2	37. Silent Protector, farce, 1 act.....	3 2
51. Model of a Wife, farce, 1 act.....	3 2	35. Silent Woman, farce, 1 act.....	2 1
184. Money, comedy, 5 acts.....	17 3	43. Sisterly Service, comedietta, 1 act..	7 2
108. Mr. Scroggins, farce, 1 act.....	3 3	6. Six Months Ago, comedietta, 1 act.	2 1
188. Mr. X., farce, 1 act.....	3 3	10. Snapping Turtles, duologue, 1 act..	1 1
169. My Uncle's Suit, farce, 1 act.....	4 1	26. Society, comedy, 3 acts.....	16 5
130. My Wife's Diary, farce, 1 act.....	3 1	78. Special Performances, farce, 1 act..	7 3
92. My Wife's Out, farce, 1 act.....	2 2	31. Taming a Tiger, farce, 1 act.....	3
193. My Walking Photograph, musical		150. Tell-Tale Heart, comedietta, 1 act..	1 2
duality, 1 act .....	1 1	120. Tempest in a Teapot, comedy, 1 act.	2 1
140. Never Reckon Your Chickens, etc.,		146. There's no Smoke Without Fire,	
farce, 1 act.....	3 4	comedietta, 1 act.....	1 2
115. New Men and Old Acres, comedy, 3	8 5	83. Thrice Married, personation piece,	
2. Nobody's Child, drama, 3 acts.....	8 3	1 act.....	6 1
57. Noemie, drama, 2 acts.....	4 4	42. Time and the Hour, drama, 3 acts..	7 3
104. No Name, drama, 5 acts.....	7 5	27. Time and Tide, drama, 3 acts and	
112. Not a Bit Jealous, farce, 1 act.....	3 3	prologue.....	7 5
185. Not So Bad as We Seem, play, 5 acts.14	3	133. Timothy to the Rescue, farce, 1 act.	4 2
84. Not Guilty, drama, 4 acts.....	10 6	153. 'Tis Better to Live than to Die,	
117. Not Such a Fool as He Looks, drama,		farce, 1 act.....	2 1
3 acts.....	5 4	134. Tompkins the Troubadour, farce, 1	3 2
171. Nothing Like Paste, farce, 1 act....	3 1	29. Turning the Tables, farce, 1 act....	5 3
14. No Thororoughfare, drama, 5 acts and		168. Tweedie's Rights, comedy, 2 acts..	4 2
prologue .....	13 6	126. Twice Killed, farce, 1 act.....	6 3
173. Off the Stage, comedietta, 1 act....	3 3	56. Two Gay Deceivers, farce, 1 act....	3
176. On Bread and Water, farce, 1 act... 1	2	123. Two Polts, farce, 1 act.....	4 4
90. Only a Halfpenny, farce, 1 act.....	2 2	198. Twin Sisters (The), comic operetta,	
170. Only Somebody, farce, 1 act.....	4 2	1 act.....	3 1
33. One too Many for Him, farce, 1 act.	2 3	162. Uncle's Will, comedietta, 1 act....	2 1
3. £100,000, comedy, 3 acts.....	8 4	106. Up for the Cattle Show, farce, 1 act.	6 2
97. Orange Blossoms, comedietta, 1 act.	3 3	81. Vandyke Brown, farce, 1 act.....	3 3
66. Orange Girl, drama, in prologue		124. Volunteer Review, farce, 1 act....	6 6
and 3 acts .....	18 4	91. Walpole, comedy, 3 acts. ....	7 2
172. Ours, comedy, 3 acts.....	6 3	118. Wanted, a Young Lady, farce, 1 act.	3
94. Our Clerks, farce, 1 act.....	7 5	44. War to the Knife, comedy, 3 acts... 5	4
45. Our Domestics, comedy farce, 2 acts	6 6	105. Which of the Two? comedietta, 1 act	2 10
155. Our Heroes, military play, 5 acts... 24	5	98. Who is Who? farce, 1 act.....	3 2
178. Out at Sea, drama in prologue and		12. Widow Hunt, comedy, 3 acts.....	4 4
4 acts .....	16 5	5. William Tell with a Vengeance,	
147. Overland Route, comedy, 3 acts....	11 5	burlesque.....	8 2
156. Peace at Any Price, farce, 1 act....	1 1	136. Woman in Red, drama, 3 acts and	
82. Peep o' Day, drama, 4 acts.....	12 4	prologue.....	6
127. Peggy Green, farce, 1 act.....	3 10	161. Woman's Vows and Mason's Oaths,	
23. Petticoat Parliament, extravaganza,		4 acts.....	10 4
in one act.....	15 24	11. Woodcock's Little Game, farce, 2	4 4
62. Photographic Fix, farce, 1 act....	3 2	54. Young Collegian (Cantab.), farce, 1	3 3

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